

even this was greater than it was thought desirable to accept, and the plan is to be modified.*

As to the Ordnance Office, a brick building on the south side of Pall-mall, some of our correspondents, seeing the works now going on there, thought that its symmetry was about to be destroyed by raising one wing and not the other. It appears, however, that both are to be raised and the balustrade replaced on the top of them. The centre will remain as it is, and the balustrade there will therefore stop against the wings on either side. An additional building has been erected for the purposes of the office on the west side of it. It is of brick, with dressings of Anston stone; Italian in style. Mr. Pennethorne is the architect. Adjoining it a house is being built for Messrs. Harding and Co., where the dressings are of Aubigny stone.

As to the intended Mechanics' House now being fitted up, it is a large warehouse, of most inglorious aspect, formerly called the "Thames-bank Depository," in Ranelagh-road, at present a very unapproachable district. There are two floors in the main building 250 feet long and about 50 wide, besides other buildings; the whole calculated to provide nightly accommodation for 1,000 persons. The separate rooms (one for each lodger) are to be formed by partitions 7 feet high: there is to be a general dining-room and reading-room, and many excellent arrangements are talked of. We should be sorry, therefore, to discourage a speculation which is being made at great cost to supply what will be much needed, but we must, nevertheless, wish that a brighter spot had been selected. The men from the coal districts will not discover that they have left them; and to find their way home alone after dark will be quite out of the question.

ON THE STUDY AND APPLICATION OF ART.†

We have completed the first part of the argument, having treated, convincingly I hope, with respect to the right study of art, mainly of the necessity of the desire to study, and of knowing how to do so; subordinately, of method, of regard to time, of self-denial, industry, patience, and care; corroboratively, of purpose, principle, honour, and duty. Nor can I think that there has been set up too high a standard. For our consideration it will appear evident that all these things are closely connected together, and that to be persuaded, for instance, of duty in the matter, is to be persuaded of, and indeed to observe, all the rest. I have endeavoured to take a comprehensive view of the case, and to set forth the system which appears to me the best in real, solid advantage both to ourselves and to others, and from which, moreover, we may derive, not only artistic excellence, but actual good in the mode of obtaining it. It is true that there have been many who, either in this or that particular, have failed to observe these necessities; but very few who have not acquiesced in most of them. No one would tell us that Raffaele, for instance, young as he was, did not choose the highest range of art—did not give himself up to it—observed no time, no method—had no industry, patience, or care in painting—no one would tell us this, whatever he might say of Raffaele's moral principle, which, after all, was not unusually indifferent, considering his age and that in which he lived; and, on the other hand, we may repose on the memories of Michaelangelo,

and Milton, and the guileless Newton. In proceeding, as I would now do, to consider the application of art, I shall make a few remarks on what we ought to study, chiefly bearing reference to architecture. In a former paper I have said that we must study Nature herself, and as she has been developed in art. It only remains, therefore, slightly to enlarge on that topic. With respect to the study of nature itself, the main benefits to be derived are large, general ideas, which act only indirectly on any branch of art by enlarging the mind which cultivates it. Thus, from nature you may gather the ideas of order, grandeur, extent, proportion, beauty, variety, &c., the knowledge of colour, form, and the like. Possessing these ideas, when, in imitation of nature, you endeavour to create, you also endeavour to express them in your work, and according to your sense and knowledge of their relative and combined powers will be the success of what you attempt. There are few things in which the study of nature may be more immediately useful than in the treatment of light and shade, and in most other matters of external effect. Yet how often and unwisely we disregard these things; important enough when we consider, for instance, that the play of light and shade is to a building what expression is to the face. Both are dependent on the features, and care should be taken that the features of an edifice be such as to produce a good expression. Attenuated mullions, poverty-stricken cusps, insufficient mouldings, meagre string-bondings,—all afford instances where a miserable or no effect of light and shade is produced: they give a pallid and bald appearance; for, there being neither prominence nor depth of expression, the lights are feeble, and the shadows pale. It may be said, "it does not signify if the parts are in proportion," which might abstractedly be true; but it must be remembered that the expression is required for the human eye to appreciate, and that therefore too minute a proportion is by no means desirable. The same rule should be followed in this as in the case of construction, when, for example, columns are made use of. In some positions that they may appear to carry what is, in fact, otherwise supported—and this for the sake of satisfying the eye. Light, and especially artificial light, should fall, as far as is practicable, from above, as it does naturally. In the architecture of poetry this has been observed by Milton, where, speaking of the palace of Pandemonium, he says—

"From the arched roof
Pendent by subtle magic many a row
(Of starry lamps and blazing chandeliers, fed
With naphtha and asphaltus, yielded light
As from a sky."

And again, says Pope, in "The Temple of Fame,"—

"The everliving lamps depend in rows."

And there are many other instances. An opposition of lights is bad, being as unpleasant to encounter as it is to sit in a draught. And how vexatious is a conflict of lights!—how distressing the situation of a stained glass window between two others blazing in their nakedness—a "dim religious light" between two profane starers. Let not the elegancies of your art be disregarded, because condemned by these overly practical and self-styled spiritual: who like four whitewashed walls, a waste white ceiling, and twelve square holes, set like traps for the whole day to fall through? Once encourage that description of palace or temple, and farewell to art! Study Nature for colour and variety of form, for with her the former offers every combination and contrast, and the latter is almost infinite. Who ever saw a bird dressed in what we call *bad taste*? Is there anything more chastely magnificent than the harmony of colour in the plumage of the peacock? What could better contrast than the red and grey in the uniform of the African parrot? Look at the butterfly *Parnassius Apollo*,—its wings are of a pale, semi-transparent white, the upper maculate with sable, the lower rich with crimson eyes. The *Apatura Iris*, or *Purple Emperor*, with dark

wings shot with glorious lights of purple blue. The *Vanessa Antiope*, purple brown, bordered with a border of velvet black gemmed with violet spots, and beyond this a broad cream-coloured margin sprinkled with sable. And so we might run on through the whole range of natural history. As to form, even an ordinary garden will supply an inexhaustible variety. But in applying imitation of nature it may be necessary to idealise. You might desire, for instance, to introduce in Gothic foliage a leaf somewhat short and wide for the sake of its other attributes. Then it is allowable to apply the spirit of the style into which it is to be adopted, and consequently to point and elongate such a leaf. There results, then, an ornament at once natural and artistic—nature in its origin, so that a child would call it a leaf; but artistic in its expression, so that a critic would say it was a Gothic one. The consideration of this topic leads us to the study of Nature as developed in art. Here we again encounter precedent. It is a fact that, during past ages, men have, from time to time, expressed nature in their works in the very best manner in which it can be expressed, and have thus made what we may term the nature of art—in the establishment of certain inviolable principles. It follows, then, that these works must be studied by men who would excel now—not, indeed, servilely, but regardlessly of our age; but to obtain the spirit of them, and in spirit to re-apply the principles. As for authors, let us cling affectionately to the practical—to those who write from their own experience—let us listen gravely to the theories, because they often see more from a distance than do they who are close, and they have time to bestow in considering the elegant art for which many practical men have no opportunity. In practice we should not forget to keep up our manual skill, nor pass over such questions as those of the strength and duration of materials. And now, entering in the application of art, let us first of all regard utility, of one kind or another. A building large or too small for its desired purpose is a degree, useless. There are several subordinates of utility, such as convenience and comfort. A dwelling with upper stories and stairs, such as an amateur once actually built with bad ventilation—with doors hung in the wrong way—with a huge cavernous hall and burrows for rooms,—or with echoey rooms and a vestibule like a kennel,—a great all staircase, or with floors that, like fresh sink with you towards the middle as you walk, half expecting to disappear,—is a monument of inefficiency and waste. And so of courts, chambers peopled with echoes, and picture galleries given over to darkness,—all of them more or less useless. Is it asked, what do we want with utility in fine arts? What utility, say, in the picture? Why, the use of it is at least to educate the eye—to assist the mind in forming images of great events and personages—in storing in its memory some great historical fact, some lovely scene of heaven's handiwork,—in contemplating great ideas of the departed. Think for a moment of the immense usefulness of our panoramas as a mode of instruction, when, by the power of the brush, either the city of Constantine or the wastes of the Nile are transported, as if by magic, to our land. Again, a man who could possibly form to himself a figure of a holy person that should at all express in its lineaments his divine attributes might be immensely assisted by studying a great picture,—say of Correggio's,—and even affected with an awe and reverence before foreign to him. And by this means the senses too often abused, are made the vehicle of the highest thoughts. On the same principle a barn may be perfectly useful for containing crops, but more than comparatively useless for public devotional purposes, since a subordinate in expression. We find then that a subordinate of utility—if, indeed, a subordinate at all—is what I would call educational work of idea, i.e. the expression in your works, according to subject, of some idea that shall teach the mind, and improve and amplify it. Let your churches be eloquent

* There will, doubtless, be plenty of Exhibitions. A building for such a purpose is about to be put up in the area of *Newspaper Market*, Charing-cross. Londoners! look after your open spaces and squares, and do not too readily allow them to be covered.

† See page 86, note.